

Pictures at an Exhibition

Dedicated to
Mrs. Betty Glover, Teacher & Friend

By Modest Mussorgsky
trans. Jamie Wehr

SAMUEL GOLDENBERG AND SCHMUYLE

Weightily $\text{♩} = 56$
(open)

Bass Trombone 3

Bass Trombone 4

B. Tbn. 1

B. Tbn. 2

B. Tbn. 3

B. Tbn. 4

f *mp* *f* *mp*

f *mp* *f* *mp*

mf *f* *mf* *f*

mf *f* *mf* *f*

str. mute *fz*

str. mute *fz*

fz

fz

The musical score is for the piece 'Pictures at an Exhibition' by Modest Mussorgsky, transcribed by Jamie Wehr, specifically the section for Samuel Goldenberg and Schmuyle. It features four parts for Bass Trombone (3 and 4) and four parts for Baritone Trombone (1, 2, 3, and 4). The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Weightily' with a quarter note equal to 56 beats. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *fz* (forzando). There are also markings for 'str. mute' (string mute) and 'open' for the trombones. The notation includes triplets and slurs. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

str. mute

A. Tbn. 4

mf *espress.*

str. mute

T. Tbn. 1

mp

str. mute

T. Tbn. 2

mp

2x no decresc.

B. Tbn. 3

mp

1x only!

B. Tbn. 4

str. mute

A. Tbn. 3

mf *espress.*

T. Tbn. 1

T. Tbn. 2

B. Tbn. 3



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This musical score is for the Trombone section of 'The Barber of Seville'. It features ten staves, divided into four groups of two staves each, representing four pairs of trombones. The parts are labeled as follows:

- A. Tbn. 1-4**: Alto Trombone parts, all in treble clef.
- T. Tbn. 1-4**: Tenor Trombone parts, all in bass clef.
- B. Tbn. 1-4**: Bass Trombone parts, all in bass clef.

The key signature is B-flat major (two flats). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system shows the initial entry of the trombone ensemble with rapid sixteenth-note passages. The second system features a more melodic and expressive section, with markings like *con dolore* (with pain) and *p* (piano) indicating a change in mood and volume. The final system returns to a more rhythmic and powerful texture with *mf* (mezzo-forte) dynamics.